



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

protected from the infliction of monstrosities in the name of art and architecture which are so usual and so sore an affliction. John W. Beatty, Director of Fine Arts, Carnegie Institute, A. B. Harlow, an architect of more than local reputation, John W. Alexander, and Hermon A. McNeil, of New York, are members of the Commission, which also includes in its membership Henry W. Goodwin, Dean of the Architectural Department, Carnegie Technical Schools, W. L. Mellon, Alfred B. Orth, the Mayor and the Director of Public Works.

One of the gratifying features of the exhibition of the Associated Artists of Pittsburgh, held in the Carnegie Institute during the early winter, was the number of sales made. There are many picture buyers in Pittsburgh as well as many owners of fine collections, but heretofore little interest has been shown in the work of local artists. Following the annual exhibition of the Associated Artists an exhibition of water colors, sent out on a long circuit by the American Water Color Society, and a comprehensive collection of paintings by Birge Harrison, were shown in the Carnegie Institute under the auspices of the Art Society.

ARTS AND CRAFTS

The National Society of Craftsmen held its annual exhibition in the galleries of the National Arts Club, New York City, from December 6 to 28, 1911. The walls were hung with fifteenth century textiles lent by J. A. Holzer which formed an attractive background. The textiles were unusually good in color and design. The pottery group showed several new developments. There were plaques from Marblehead in an entirely new vein; Miss Godfrey had a number of interesting experimental pieces; and from the Byrdcliffe Kiln, recently established by the Misses Penman and Hardenberg, there were graceful shapes with delicate glazes and textures. Wood carvings by Karl Van Rydingsvard formed, as usual, centers of interest. There was an excellent show-

ing of bookbindings and the Christmas cards were particularly artistic and varied. The baskets were also noteworthy. The exhibition of jewelry and hand-wrought silver was not quite as large as in some of the previous exhibitions. Karl Johannot, Instructor at the Rochester Athenaeum School, had some admirable pieces of metal work. The attendance was larger than at any former exhibition and the sales were unusually good.

ART IN BUFFALO

In place of the exhibition of paintings by members of the *Société des Peintres et Sculpteurs*, which was sent on to the Art Institute of Chicago the last of December, three small special exhibitions were set forth in the Albright Gallery early in January. One was of paintings by Paul Dougherty and the others were of works by Charles Conder and Aubrey Vincent Beardsley. The latter exhibitions were assembled and brought to this country by the Berlin Photographic Company to whom gratitude is due, and of each an excellent catalogue, with introductory monographs on the painters by Martin Birnbaum, has been prepared and published.

The exhibition of French paintings proved a great success; the attendance during the entire time of the exhibition was large and numerous sales were made. Three pictures were purchased by the Buffalo Academy for the Albright Gallery—an Interior by Walter Gay, a picture of Breton peasant women, "The Pardon of St. Ann la Palud," by Charles Cottet, and a picture by Aman-Jean entitled "Conversation." Besides securing this notable exhibition while in Paris last summer, Miss Sage, the Director of the Albright Gallery, made arrangements to bring to this country over one hundred color-etchings by Boutet de Monvel, seventy-eight bronzes by Prince Troubetzkoy and a collection of paintings by Anglada-Camarasa, the great Spanish artist, all of which are to be exhibited in several of the leading Art Museums.